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THE STORY OF THE BOYDELL SHAKESPEARE.

JOHN BOYDELL (a name which all lovers of Art have learned to reverence) was one of the most remarkable self-made men of the eighteenth century. Born at Dorrington, in 1719, he was brought up by his father for a land surveyor, but at a very early age, his mind was directed toward engraving by the sight of a print in *Baddeley's Views of different Country Seats.* An extremely indifferent plate it happened to be, executed by Toms, but his mind was fired and his determination soon taken to follow the trade of engraving. At twenty-one years of age, he bound himself apprentice to Mr. Toms, whom after six years of hard work he bought out and started business for himself by issuing a book of six plates entitled, *The Bridge Book,* from the fact that there was a bridge in each plate. These were all of his own workmanship, and this book he was wont to say proudly in after years 'was the first that had made a Lord Mayor of London.' This was his start, and upon the profits of this, he based his future enterprises. I say enterprises, for his life was full of them and always on the grandest scale. It was his liberal patronage of the Fine Arts, however, that distinguished him from other and even more successful business men. Although possessed of the rarest faculties for coining money, he always made purely selfish considerations of personal gain secondary to the great purpose of his life—the encouragement and furtherance of home industry and art. And as schemes of such a nature, properly conducted, were almost sure of profitable returns, it so came about that by the year 1786, when the Shakespeare enterprise was set on foot, he was a wealthy and universally respected Alderman, of London.

And how had he brought this about? On his entrance into business, engraving in England, was at a very low ebb. All works of merit were imported from France, Italy and Holland, while very inferior prints were all that English artists were thought capable of executing. Beginning, as others had done, by importing from abroad, he gradually increased his capital and obtained a firm foothold. Then, true to his purpose, he determined to check the constantly increasing importation of foreign prints, by establishing an English School of Engraving of equal merit, and this, he actually did, the result being that by 1786 the whole tide of commerce in engravings had been turned, and he was rolling up wealth by exporting English works to the Continent. Thus, as a patron of Art, he not only made his own fortune, but secured for his workmen a world-wide fame. Woolett, Sharpe, Heath, and many others owed largely to him their reputations and fortunes.

Thus much sufficing to show Boydell's position, we come to the eventful year of 1786: eventful both in the history of English art and in the bibliographical study of Shakespeare. In November of that year there was assembled at the table of alderman Boydell, a party of gentlemen, in a certain way representative. The artists, West and Romney, the men of letters, Hayley, Hoole and Braithwaite, and Mr. Nicoll, his Majesty's publisher. In the course of conversation, Boydell was congratulated upon having lived to see the finished fruits of his long labors. He was now sixty-seven years of age and might with justice have retired on his honors. But in reply to his friends, he intimated that he was still unsatisfied. He had done what he could for the encouragement of engraving, but it had always been and was still a cause of chagrin to him that England was accused of having 'no genius for historical painting.' On the contrary, he firmly believed that as engraving had taken firm root with proper patronage, historical painting only needed a similar encouragement to succeed: and that encouragement he longed to give, if only the right stimulus could be devised, the proper subject found, to call out the latent talent of the artists at home. Mr. Nicoll, then suggested that there was one subject upon which all must agree—there could be no difference of opinion, and that was Shakespeare. This instantly met with universal approval. Messrs. West and Romney, recognizing the rare

opportunities for illustration which the subject afforded, no doubt pictured to themselves with a thrill of pleasure, the marvellous scenes of the great master touched to life and color by the brush of the artist. The keen eye of the Alderman saw further yet; saw nearly twenty years ahead, to the completed publication of an unrivalled edition of the Poet's works enriched by engravings from the great Historical Gallery of Paintings.

Although this was no matter for hasty settlement, it had been maturing in his mind for some time past. The magnitude of it was enough to daunt anyone but the boldest, but Boydell, confident in his long experience, large fortune, and the support which he felt sure to receive, went actively to work, and before a year was expired, his prospectus was issued and he was well embarked. His purpose was two-fold; to illustrate Shakespeare as never before had been done, and to establish a School of Historical Painting in England. He would found a Gallery of paintings by the best living artists: from these he would issue a series of mammoth engravings, executed by the most skillful engravers, while his *Shakespeare* was to represent the best editing and printing of which the age was capable. To do this, he made himself liable to all the prominent artists, but we have ample proof that he more than fulfilled his obligations, and that they in turn responded to the best of their ability. Northcote speaks of 'his friend Alderman Boydell, who did more for the advancement of the Arts in England than the whole mass of nobility put together. He paid me more nobly than any other person has done, and his memory I shall ever hold in reverence;' a very characteristic remark of a man whose heart was reached through his purse.

When the scheme was publicly announced, we may imagine the interest and diverse comment which it aroused. Boydell, however, did not deceive himself when he trusted to a general public support. The press was warm in its encouragement and appreciation of his efforts. But here, as always, there were those 'knowing ones,' who saw only failure and ruin to the projectors, among whom we hear as follows from Horace Walpole:—

> Mercy on us! Our painters to design from Shakespeare! His commentators have not been more inadequate! Pray, who is to give an idea of

Falstaff now Quin is dead? And then Bartolozzi, who is only fit to engrave for the Pastor-Fido, will be to give a pretty enamelled fanmount of a Macbeth! Salvator Rosa might, and Piranesi might dash out Duncan's Castle; but Lord help Alderman Boydell and the Royal Academy!

His scoffing words concerning Bartolozzi sound strange to us to-day, while his remark on the commentators sounds stranger yet, spoken as it was of an age that produced Johnson, Steevens and Malone. On the whole, however, the undertaking met with enthusiastic approval, and aroused a great deal of discussion, both on this particular work and on the general subject of Shakespeare illustration. In 1788, there appeared a work in two parts entitled, *Imperfect Hints towards a new edition of Shakespeare*, (quarto pamph.) in which the author treats of the various scenes proper for pictorial illustration, stating that the time was now at hand, 'when Shakespeare's works will receive every embellishment of grateful Art; when a temple will be erected to his memory; and when the productions of the British Arts will receive an eternal asylum.' A reviewer of this work, in the *Monthly Magazine*, sincerely hopes that these hints will be valuable in their suggestiveness to the undertakers of the *Boydell Gallery*. We very much doubt whether the gentlemen referred to derived any great assistance from the suggestions so gratuitously offered, but the work at any rate indicated the deep and kindly interest taken in the enterprise.

The first step was towards founding the Gallery of Paintings. The Prospectus had allowed twelve years for the completion of the whole work; for, as they stated, 'excellence is more aimed at in this undertaking than dispatch.' It was deemed necessary at the start to secure the name and services of Sir Joshua Reynolds, the first President of the Royal Academy. Here, however, was their first check, for to their chagrin, Sir Joshua at first refused to engage at all in the work, thinking it is said, that it was below the dignity of the arts to enter into the service of speculation. It is more probable he feared a failure. George Steevens, the future editor of the *Shakespeare*, was commissioned by Boydell to try his influence, and after some difficulty at length he overcame Sir Joshua's scruples. It is said by Northcote that a £500 note slipped into Sir Joshua's hand, was Steevens's most

powerful argument. However that may be, we know that by the beginning of the year following, he had ordered the canvas for his picture of Macbeth. Other artists were secured with less trouble, many of them being eager to engage. Boydell advertised through Great Britain for designs from artists, and that there might be every encouragement to competitors, he gave a guinea for every design received, whether accepted or not, and for those accepted, a prize of 100 guineas. The merits of the designs were decided upon by a committee of five artists, with Boydell, Chairman. In this manner the contracts were soon made, and all other preliminaries being completed, a building was erected on the site of Dodsley's house, in Pall Mall, to receive the paintings. Early in the year 1789, thirty-four paintings being ready for exhibition, the *Gallery* was opened and a catalogue issued. Immediately a furor ensued, the public excitement exceeding the most sanguine expectations. On June 12th, 1789, Barrington writes to Bishop Percy, 'Alderman Boydell hath already 1000 Subscribers to his *Shakespeare*, at eight guineas each, and hath made more than £1000 already by the exhibition of the Pictures painted for the Engravings.'

Meantime the excitement increased as each new feature was added. In the street, at the clubs, in society, at home, everywhere, in fact the respective merits of the works were discussed with the warmth and earnestness of an election; while the entrance to the Gallery was constantly surrounded by knots of men, catalogues in hand, urging their opinions on the latest Fuseli or Opie. Art criticism and Shakespeare study were stirred into double life for the time, while the press continued its encouragement and applause. In the *Monthly Magazine*, April 1790, we read as follows:—

> What a noble monument to the memory of our Prince of Poets, are these enterprising Artists now raising, and how happily have they chosen his own works for the basis of the pile—nor history, nor tradition, nor even fabled story have conveyed to us an idea of a similar attempt. . . . . It is with singular pleasure that we behold the successful progress of the design. This is only the second year of the public exhibition of those valuable materials which are preparing for the work, and the picturesque assemblage seems to have surpassed all expectation of what could possibly

have been executed in so short a space of time. . . . Proceed gentlemen and prosper! May success attend your undertaking, proportioned to the liberality, spirit, and industry with which you are conducting it; and then you will be successful indeed!

And surely if success ever seemed assured, it did so here. The constantly increasing Shakespearian series of paintings was not the only attraction of the *Gallery*. Other paintings of a historical nature were exhibited, and an interesting additional feature was a series of twenty-eight designs by Westall to illustrate an edition of Milton's Poetical Works, to be published uniform with the *Shakespeare*. But as far as the Shakespearian side of the scheme was concerned, these great paintings were but materials, from which engravings were to be struck to illustrate the projected edition of the Poet's works. The selection of an editor caused little hesitation. It is true there were then living Malone, Isaac Reed, and Ayscough, all prominent Shakespearian scholars. Malone had produced in 1780, his two volume supplement to the second edition of Johnson and Steevens's Shakespeare published in 1778, and in this very year of 1790, appeared his own carefully prepared edition in ten volumes. Although not possessed of brilliant faculties, he was one of the most painstaking scholars of his age. George Steevens had first appeared as a Shakespearian editor in his twenty selected Plays published in four volumes, 1766, and in 1773, identified himself with Dr. Johnson in the most excellent edition of the eighteenth century, and one which formed the basis of many future editions. His brilliancy, sagacity, and antiquarian learning, placed him far ahead of his contemporaries, so that it was with the utmost confidence that the editorship was consigned to him. But another branch of the work and one of the greatest importance: the typography, caused the projectors more trouble. In the active forwarding of the work, the Alderman had been ably seconded from the start by his nephew, Josiah Boydell and the publisher Nicoll. It was natural that in such company the typographical work should receive the most careful consideration, and it was determined that they would have all that long experience and a large capital could secure. In the condition of printing then existing,

no firm did work or had materials up to the standard which they demanded. It was during 1787, while this subject was under discussion, that Nicoll became acquainted with William Bulmer, a man of much enterprise and activity. With him an arrangement was finally made, by which he was to conduct the printing and publishing. For their purposes, special premises were obtained in Cleveland Row, St. James, and *The Shakespeare Press* was established under the name of *W. Bulmer & Co.* In order to satisfy the demands of the work, a foundry was erected to cast the type, and even the ink was of their own private manufacture. It is only when we consider the magnitude of these preparatory steps that we appreciate the full value and interest of the *Boydell Shakespeare.* The aim as stated by the projectors, was 'to retain the beauty of the best printing, and yet to avoid the dazzling effect which is so distressing to the eye of the reader in most of the fine specimens of that art.' This well expresses the actual result which was reached. The subscription price, as stated by Barrington, was eighteen guineas, and the first number appeared in 1791. It was a large folio in size, with fine quality of paper and wide margins. A very noticeable point of beauty is the liberal space between the lines, causing the print to stand out clearly, and charming the eye with its remarkable distinctness. The type is very modern in style, the old form of the letter '*s*' is only used in cases of double '*s*,' and then only the first is so printed, as for instance 'aſsist.'

For the engraving work, Boydell had secured the services of Bartolozzi, Schiavonetti, Ryder, and many other famous workmen. It is well to note in this connection, the plain beauty of the engravings. I say plain, to distinguish them from the elaborately framed plates so commonly found in illustrated works. These large, plain impressions are very refreshing to the eye, tired with trying to thread the mazes of a large page of ornamental scroll work to a small plate in the middle. Being thus the issue of a special press, handsomely illustrated, and printed on large paper, this edition combined all the qualifications necessary to recommend it to book lovers. From the appearance of the first number, the *Shakespeare Press* shared the public interest with the *Shakespeare Gallery*, and imprinted on the title page of the work,

the name of W. Bulmer, hitherto little known, was born into a permanent and prominent place in the line of famous typographers. This position was firmly established in 1794, by the publication of the unrivalled edition of Milton's Poetrical Works in three volumes referred to above. In appreciation of Bulmer's work as well as that of Steevens, the *Monthly Magazine* speaks as follows:—

> It is to his own, (George Steevens's) indefatigable industry, and the unremitting exertions of his printer that we are indebted for the most perfect edition of our immortal Bard that ever came from an English Press.

The attractions of the *Gollery* still increasing, another catalogue was issued in 1790 which, as an additional source of income, was sold for 1*s.* 6*d.* By 1791 the works numbered sixty-five, and although after that year the additions came more slowly, the growth was steady and all things seemed to prosper.

The year 1790 saw John Boydell Lord Mayor of London. In this same year, while his active preparations were going forward, there were active preparations of a very different nature on foot across the channel in France, whence news came constantly pouring in of Revolution raging at blood heat. Active measures, it is true, very different from those of which we treat, but measures which ten years later had all to do with the financial condition of John Boydell. In his business of exporting, his receipts from abroad had been, and were ample to cover all his expenses. To this add his home receipts from his *Gallery*, his *Shakespeare*, and regular stock of art works, and we see he had little reason to tremble for success. The work ran smoothly; the public enthusiasm continued; and so with little variation we come to the year 1802. By this time the number of the works in the *Gallery* had reached 162, 84 of which were large size. The final number shortly after was 170, containing three pieces of sculpture. These were the two bas-reliefs by Mrs. Damer, illustrating scenes from *Antony and Cleopatra* and *Coriolanus*, and the famous Alto-Relievo, by Sir Thomas Banks, which stood over the entrance to the *Gallery*. This is entitled *The Apotheosis of Shakespeare*, and represents the Poet seated between the Dramatic Muse and the Genius of Painting.

These two figures are well executed and the whole work is very graceful except Shakespeare himself. There is not enough repose in the position of the figure. To put it plainly: he looks as if it was with the greatest difficulty that he was preventing himself from slipping off, and out of the group entirely. And then the face! It is true we have not much authority for any one likeness of Shakespeare, so that there is much room for the exercise of taste in the matter, but we cannot believe that the immortal Bard bore such a striking resemblance to George Washington, as this monument would lead us to suppose. Besides these two sculptors the Gallery represented the work of 33 painters. Whatever may now be said of these works, at least the purpose of the founders was accomplished, for it was a period of great revival of English art, and as such its importance must be acknowledged. The separate works have often been reviewed depreciatingly by art critics, but as Shakespeare illustrations they are very great. There are many series of illustrations, excellent in some ways, but when brought face to face with a page of the great Poet's work, they dwindle into insignificance. They are too colloquial, if we might use the word. The Boydell pictures bear out the majesty and grandeur of the text as no others do. As on the stage there are always women to rant their way through the words of Lady Macbeth, so there are existing many illustrations representing wicked looking vixens with knives dripping with the blood of Duncan; but Westall's picture of Lady Macbeth takes its place with the classic representations of Mrs. Siddons.

In the following year, 1803, the eighteenth and last number of the *Shakespeare* appeared, and the work, now complete, was published in nine volumes, folio, bearing the date 1803. After the title page is a full page engraving of the Stratford Bust, executed by Neagle. This is followed by an advertisement, by George Nicoll, in which he states some of the circumstances of the origin and forwarding of the work. He also acknowledges the kind support of the subscribers and states that Mr. Boulton, of Soho, was to superintend the execution of a medal to be presented to the subscribers as a small mark of the appreciation of the publishers. He further states:—

That they intend that the name of each subscriber to the *Shakespeare* shall be engraven on the medal presented; and that this may be done with accuracy they entreat the favor of every subscriber to sign his name, with his own hand, on sheets of vellum, which will be presented to him for that purpose. These sheets will afterwards be bound in a volume to be placed in the Shakespeare Gallery.

As an additional and accompanying work to the *Shakespeare,* Boydell issued a series of large engravings, executed by Bartolozzi, Schiavonetti, Ryder, and other eminent engravers, the subjects being selected from the paintings. The first number was issued in 1790 and the subsequent numbers with some interruption, appeared at intervals of about six months, until 1804. They were then published complete in two volumes, atlas folio. The title page of the work bears the date 1803, but the last plates were published on December 1, 1804, and the preface, by Josiah Boydell, was dated March 25, 1805. The title page reads as follows: *A Collection of Prints from Pictures painted for the purpose of illustrating the Dramatic Works of Shakespeare, by the Artists of Great Britain.* Volume I opens with a frontispiece portrait of His Majesty, King George III, engraved by B. Smith from Beechey's full-length painting. On the title page is the vignette of Mrs. Damer's bas-relief from *Coriolanus.* Then follow the Dedication to the King, the list of plates, and the plates themselves, 46 in number, including Bank's Alto-Relievo, and Smirke's 'Seven Ages.' The second volume is uniform, containing as a frontispiece the portrait of Queen Charlotte, by the same artist; and on the title page a vignette of Mrs. Damer's bas-relief from *Antony and Cleopatra.* This volume, however, contains fifty prints, the last three of which were not engraved from any of the regular large Shakespeare paintings but treated of the subject and were therefore added. They were as follows:

Shakespeare nursed by Tragedy and Comedy, (Romney);
Imogen in Boy's Clothing, (Westall);
Desdemona Asleep, (Josiah Boydell).

The plates of the two volumes, including frontispieces and vignettes number 100. There was also a special issue of which we quote from Lowndes as follows:—

Only 98 etchings are said to have been taken, the two deficient being Plate 49, (*Cymbeline*, III, ii.) and 50, (*Othello*, V, ii.) in Vol. II.

The reason of this we can understand when we consider that these are two of the three above referred to as having been additionally inserted. Lowndes further says:—

The etching of Sir Joshua Reynold's 'Death of Cardinal Beaufort,' has the figure of a demon in the background, which is obliterated in the print.

This great work was published at 60 guineas. The Alderman himself did not live to dedicate it, but it was finally completed by Josiah Boydell, in 1805. This is commonly called the *Boydell Gallery*. It must not be confused with the smaller series, also 100 in number, published about the same time, and which was simply a separate issue of the same plates which were used in the Shakespeare edition. It does not duplicate the small plates, for, although likewise 100 in number, it is entirely a different selection, and is distinguished from the other by being called 'the small set.' But now comes the unfortunate and yet in some respects the most interesting part of the story. The French Revolution began to tell on the continental trade in a degree utterly beyond calculation. Financial embarassment closed about the Alderman at the moment when success should have been assured. His disbursements had been enormous. The *Gallery* had cost upwards of £30,000, while the edition of Shakespeare incurred an outlay of £150,000 more. When we consider that this was all additional to his regular stock, which demanded a considerable outlay, we can see what an enormous income was necessary to make ends meet. And now, suddenly, came an almost complete loss of his continental trade, his chief source of revenue; a contingency he had little foreseen, and the only one to be feared. The result was a total crash. He states his position as follows:—

My receipts from abroad had been so large, and continued so regular that I at all times found them fully adequate to support my undertakings at home. I could not calculate on the present crisis which has totally annihilated them. I certainly counted on some defalcation of these receipts by a French or Spanish war, or both, but with France or Spain I carried on but little commerce. Flanders, Holland, and Germany (and these countries

no doubt supplied the rest of Europe) were the great marts. But alas! they are no more. The convulsion that has disjointed and ruined the whole continent I did not forsee. I know no man that did.

This passage is from his letter of February 4th, 1804, addressed to J. W. Anderson, representative of London, through whom he applied to Parliament for permission to dispose of his *Gallery* by lottery. To such an extremity was he reduced, and he met it with a manliness which was evinced in his letter of explanation as follows:—

I hope you, my dear sir, and every honest man at any age, will feel for my anxiety to discharge my debts; but at my advanced age of 85 I feel it becomes doubly desirable.

It had been his desire and intention to bequeath the *Gallery* to the English nation, and it is indeed deeply to be regretted that this became impossible. The lottery consisted of 22,000 tickets, and before the 12th of December, 1804, when the Alderman passed to his rest, he had seen every ticket sold and his debts honorably discharged. It was estimated that during his life he had spent £350,000 in promoting art at home. His patriotism earned for him the reputation he deserved, and though his last days were clouded with misfortune, he died as he had lived, high in the reverence and esteem of his fellow men. But the lottery is too interesting to leave without a passing notice. The 22,000 tickets were sold at three guineas each. In this number there were sixty prizes, and each purchaser not drawing a prize was entitled to one guinea's worth of prints selected from the general stock of the Boydells. So we see there were really no blanks. The lottery was drawn in Guildhall, on January 28th, 1805. The chief prize consisted of the whole *Shakespeare Gallery*, including the premises, for an unexpired term of 64 years. The excitement, which had been constant throughout, culminated in this novel festival of Dame Fortune. A lottery with so much to win and no blanks was a rare chance, and we do not wonder at the ready sale of tickets. When the lots were drawn, the fortunate winner of the *Gallery* was found to be Mr. Tassie, the modeller of Leicester Square. In a humorous article in the *Gentleman's Magazine*, 'Projector' states that 'the blank prizes of selected plates were judiciously arranged' to suit the

'wants rather than the wishes of those for whom they were intended, so that their effect on the public was either moral or satirical, some purchasers receiving prints which conveyed a broad hint and others have been so strikingly depicted in their prize as to be either ashamed or very much offended;' and he goes on to prove this by illustrations intended more for amusement than for veracity of statement.

Such, then, we may call the rise and fall of the *Boydell Shakespeare.* However it may now be criticised as to its qualities, artistic or scholarly, its magnitude and grandeur can never be denied, while its future influence both on art and Shakespeare study was of the greatest importance. There never was an edition published upon which was bestowed so much labor and painstaking preparation. Although a financial failure it was through no fault of its own; and it did its work in arousing a strong national feeling for the great Poet, and a renewed interest in his works. It is a common habit for writers to-day to speak of this work in a spirit of pitying depreciation, as the unsuccessful effort of a mono-maniac. But we see how unjust this is when we consider that these same writers are often availing themselves of the profitable results which have arisen from the discussions upon historical painting and Shakespeare illustration which were originally suggested by this very work. Its popularity continues till to-day. Again and again in Shakespeare literature appear reproductions of the *Gallery* pictures. A prominent instance is the Valpy edition of 1832, which is illustrated with 171 outline copies, while in the so-called Boydell Shakespeare, 4 vols., 8 vo., and the Leicester Square edition, 2 vols. (Bickers & Son, London), and other works we have numerous reproductions in permanent photography. But to return to the originals. Mr. Tassie disposed of the *Gallery* by auction at Christie's, on May 17th, 1805, for the sum of £10,237. From there they were scattered far and wide. Many years later Boston was fortunate in securing Benjamin West's painting of Lear. The Alto-Relievo was intended to be placed as a monument to Boydell, but after remaining for several years over the entrance to the Gallery, it was finally removed to Stratford-on Avon. The Gallery itself was purchased for the British Institution. The large engraved plates were well used and worn before they were

allowed to rest. Then for some time they were apparently lost and were supposed to be destroyed. In 1842, however, they were discovered by Dr. Shearjashub Spooner, who purchased and imported them to America. Many doubts were expressed as to the possibility of using them here successfully, but after having laid out about $50,000 in retouching them with great care, he brought them out in New York, in 1852, with a title page as follows: *American Edition of Boydell's Collection of Prints, etc.* They are the same as the original except that Dr. Spooner has inserted new prefaces, and a page of explanatory letter press to each plate, while the quality of paper is even better than that of the original edition. The impressions, however, can not approach the brilliancy of the English edition. A copy of the American re-issue can be purchased for about $75, while the originals are worth from $200 to $250. The *Shakespeare*, 9 vols., is sold for $150 to $200, according to condition. These are merely approximate valuations and are only to be taken as citations of prices commonly asked to-day.

In closing we quote the following stanzas, written by an anonymous correspondent of Boydell, which, if possessing no literary merit, at least echo the admiring appreciation of his countrymen for his energetic services:—

I.

Old Father Time, as Ovid sings,
Is a great eater up of things;
And without salt or mustard
Will gulp you down a castle wall
As clean as ever, at Guildhall,
An Alderman ate custard.

II.

But Boydell, careful of his fame,
By grafting it on Shakespeare's name,
Shall beat his neighbors hollow.
For to the Bard of Avon's stream,
Old Time has said (like Polypheme),
'You'll be the last I swallow.'

William D. Moffat.

A School of Shakespeare.

For his bounty,
There was no winter in't; an autumn 'twas
That grew the more by reaping.
—*Antony & Cleopatra*, V, ii, 86.

THE MERCHANT OF VENICE.

PRINCIPAL CHARACTERS.

ANTONIO :—*His Intellect.*—Adapted to business, I, i, 41–44.
Prudence blinded by affection, I, i, 147–160.
Deceived by Shylock's hypocrisy, I, iii, 140–166.
Practically Philosophical, IV, i, 114, 115 ; 263–267.
His Moral Nature.—Generous, III, iii, 22, 23.
Good, III, i, 12, 13 ; 288–292.
Affectionate, I, i, 136–139 ; II, viii, 35–50 ; III, ii, 288–292 ; iii, 35–36 ; iv, 5–9 ; IV, i, 271–275.
Sincere, II, viii, 35–50.
Frank, I, iii, 118–125.
Magnanimous, III, ii, 314–317.
Honest, III, i. 12.
Opposed to usury, I, iii, 39–41 ; 57, 58 ; 65, 66.
Melancholy, I, i, 6, 7 ; 78, 79 ; IV, i, 113, 114 ; 275, 276.
Patient and resigned, IV, i, 10–13 ; 260–277.

BASSANIO :—*His Intellect.*—Philosophical, III, ii, 73–101.
Has good executive ability, II, ii, 104–107 ; 129, 130 ; 141–143.
Has forethought, II, ii, 170–175.
Easily deceived by Shylock, I, iii, 130, 131.
A scholar, I, ii, 99, 100.
His Moral Nature.—Too proud to economize, I, i, 122–125.

Trusts to luck, I, i, 140–144; 173–176.

Take advantage of friendship, I, i, 130–134.

Frank, II, ii, 166, 167; III, ii, 249–259.

Energetic, II, ii, 189, 190.

Good at making promises, III, ii, 184–186; iv, i, 110–112; V, i, 240–242.

Knows how to flatter, V, i, 236, 237.

Generous, IV, i, 205–208; 280–283; 315; 406–408.

Grateful, V, i, 134, 135.

Undemonstrative, III, ii, 139–148.

PORTIA:—*Her Personal Appearance.*—In general, I, i, 161–163; II, vii, 39–48; III, ii, 115–129.

Stature, I, ii, 1, 2.

Color of hair, I, i, 169, 170; III, ii, 120–123.

Her Intellect.—Philosophical, I, ii, 11–19; II, ix, 61, 62; IV, i, 180–198; V, i, 90, 91; 93–97; 92–106.

Shrewd in reading character, I, ii, 36–38; 40–46; 48–54; 59–66; 69–72; 75–80.

Practical, III, ii, 299–304.

Satirical, I, ii, 48, 49; 62–64; 69–71; 75, 76; 84–87; II, ix, 80, 81.

Humorous, II, ix, 85; 96–98; IV, ii, 15–17; V, i, 170–176; 189–191; 208; 237–240.

Has good common sense, III, ii, 161–166.

Intellect predominates, III, ii, 108–114; 152–160.

Her Moral Nature.—In general, I, i, 165–169.

Extremely obedient, III, ii, 60–62.

Frank and unaffected, III, ii, 1–6; 53–57.

Genuinely hospitable, III, ii, 220, 221; V, i, 139–141; 259.

Generous, III, ii, 295–298; 302, 303.

Undemonstrative, V, i, 129–132.

Has faith in good luck, III, ii, 41.

Can equivocate, II, i, 17–22.

Somewhat vain? V, i, 112, 113.

Somewhat silly? III, iv, 62–78.

SHYLOCK:—*His Intellect.*—Philosophical, III, i, 43–59; IV, i, 89–101.

Logical, IV, i, 89–101.

Cool-headed, IV, i, 138–141.

Sharp in business, I, iii, 14–25.

Quick at repartee, II, v, 21; IV, i, 66–68.

His Moral Nature.—True to his religion, I, iii, 30–35; IV, i, 292, 293.

Patient under persecution, I, iii, 94–98.

Sensitive to wrong, I, iii, 99–107; III, i, 47–54.

Loves his daughter, II, v, 15, 16; viii, 15–17; III, i, 28.

Superstitious, II, v, 16–18.

Untruthful, I, iii, 63; 155, 156.

Hypocritical, I, iii, 49; 125–130; 148–150.

Ironical, I, iii, 108–117.

Miserly, II, ii, 97, 98; v, 3–5; 45–50; viii, 15–21.

Extremely avaricious, III, i, 73–75; 92–94; 107–109; IV, i, 58–61.

A good hater, I, iii, 37, 38; II, viii, 16; IV, i, 58–61.

Revengeful, I, iii, 42, 43; III, i, 42–47; 56–59; 107–109; ii, 280–286; iii, 6, 7.

Malicious, IV, i, 17–19.

Pitiless, IV, i, 4–6.

Relentless, IV, i, 36, 37; 84–86; 120, 121; 202, 203; 236–238.

Heartless, III, iii, 1–3; IV, i, 77–79; 98, 99; 224, 225; 248–250.

GRATIANO:—*His Intellect.*—Philosophical, I, i, 95–99; II, vi, 8–19.

Satirical, IV, i, 309, 313, 319, 329, 336, 337, 375.

Humorous, I, i, 108, 109; II, ii, 176–183; III, ii, 201–205; 212–237; V, i, 159.

His Moral Nature.—Light hearted and frivolous, I, i, 79–86; 114–118; II, ii, 187, 188.

Blunt in manners, II, ii, 167.

Truthful, V, i, 142, 143; 161–165.

Extremely frank, I, i, 73–76; 86–94; IV, i, 360–363; V, i, 179–184.

Earnest, IV, i, 122–125; 127–137; 394, 395.

Sincere, IV, i, 286–288; V, i, 144, 145.

CONTRADICTIONS.

(1) I, i, 42-44, 177; (2) I, ii, 35-94, 108; (3) I, iii, 32-34; II, v, 14, 15; (4) II, i, 41, 42; II, ix, 12, 13; 70, 71; (5) III, ii, 170-172; 244-246.

CRITICISMS.

How could Antonio so love a man? I, i, 135-139; II, viii, 46–50; III, ii, 313-317; IV, i, 271-273.

Is not going to Shylock to borrow the money a defect in Shakespeare's art? I, iii, 1-3; III, ii, 275-277.

Would Shylock make such a confession to Antonio? I, iii, 84.

Why is the episode of Lorenzo and Jessica introduced? II, iii.

Does Jessica give this ducat for the sake of friendship? II, iii, 4.

Is this natural? II, iii, 14-17.

Did Shylock 'contrive' against Antonio's life? I, iii, 123; IV, i, 348, 349; 354-357.

Why did not Shylock manifest this exultation after line 34 in scene first of the third act? III, i, 83-89.

Does Portia do most of the love-making? III, ii, 4-20; 248-251.

Was the bond a legal one? I, iii, 134-139; IV, i, 35-39; 173-175.

Does the bond say 'nearest his heart?' I, iii, 136-139; IV, i, 228, 229; 249, 250.

What is the connection between Bassanio and Gratiano? II, ii, 164, 165; III, ii, 190-195.

III, i, 95, 96. This is the turning-point of the plot. Why can we believe that Antonio will not be hurt, and that Shylock will be defeated in his purpose?

Is Portia correct in this estimate of Antonio? Does the likeness between persons tend to promote friendship? III, iv, 16-18.

Would Shylock make such a statement in court? IV, i, 58–61.

Could Portia so completely disguise herself? IV, i, 164.

Is not this decision purely technical? IV, i, 302-308; 321-328.

Would Shylock say this to save his life? IV, i, 390.

Did Portia have large hands? IV, i, 422.

Why is this scene introduced? IV, ii.

Why is Act V usually omitted in presentation of this play on the stage?

M. W. Smith.

COURSE OF SHAKESPEARE HISTORICAL READING.

KING JOHN.

THIS is to be a course of *Reading* devoted to Shakespeare and to the illustration of Shakespeare, though any one who wishes can turn it into a course of *Study* also. Further, it is to be *historical*, and to be limited, for the present at least, to that remarkable series of plays dealing with English history, in which Shakespeare shows us the intense glow of his patriot passion. Going out from those plays as centres into the contiguous fields of literature, historical and fictitious, we can get a more adequate idea of the individuals and of the times depicted in them respectively, and hence appreciate more fully not only the splendor of the poet's delineation of men and manners, but also the vital connection of the history of that Race of which we in America are proud to consider ourselves members. Shakespeare and History, Genius and Experience: surely, better guides to understanding what our fathers have been, and what, therefore, we ourselves are, would be hard to find. Says Carlyle in his letter to a young man on the proper choice of reading: 'All books are properly the record of the history of past men—what thoughts past men had in them—what actions past men did: the summary of all books whatsoever lies there. It is on this ground that the class of

books specifically named History can be safely recommended as the basis of all study of books—the preliminary to all right and full understanding of anything we can expect to find in books. Past history, and especially the past history of one's own native country, everybody may be advised to begin with that. Let him study that faithfully; innumerable inquiries will branch out from it; he has a broad-beaten highway, from which all the country is more or less visible; there travelling, let him choose where he will dwell.'

As we travel thus along the highway of English history marked out by Shakespeare, we shall be able to look with some care at some of the innumerable subjects of inquiry naturally presenting themselves, and to learn from them how halting, how blindly groping, how feebly irresolute, and yet withal how majestic has been the march of that civilization by and in whose progress man has slowly, painfully lifted himself and his fellow-man nearer to the likeness of that glorious image in which he believes himself created.

Shakespeare begins first with ignoble King John, and not, as we might naturally suppose, with the romantic figure of his brother Richard Cœur-de-Lion, nor with their powerful father Henry II., nor with their stark ancestor William of Normandy. We understand it better when, on reading the play, we see that Faulconbridge, the English man, is more to him than king or nobles, and that more to him still, dearest of all, the inspiration of his strain, is that England itself which Faulconbridge loves so fervently, to which the nobles finally prove true and loyal subjects—that England which

> Never did nor never shall
> Lie at the proud foot of a conqueror,
> But when it first did help to wound itself.
> Now these her princes are come home again,
> Come the three corners of the world in arms,
> And we shall shock them. Nought shall make us rue,
> If England to itself do rest but true. (V, vii, 112.)

Shakespeare, poet and patriot, saw and felt that *his* England, his 'noble and puissant nation' really began—'as an eagle muing her mighty youth'—when the miscreant John lost his continental possessions; had he retained them, Magna Charta and Runnymede would

have been deferred many a long day. Thenceforward England, no longer bound to Normandy and Anjou and Brittany, revealed to herself by their loss, was to live her own life and to grow her own growth; and hence Shakespeare's History of England begins with *King John.*

Turning now to the play of *King John*, and reading it through, let us see first of all who were the historical *Characters* introduced in it.

For John and his family, the Angevins, see Green's *Short History of the English People*, chapters 2nd and 3rd; Mackintosh's *History of England;* Hume's *History of England;* Strickland's *Queens of England.*

For Arthur, see same authorities.

For Pembroke and Hubert de Burgh, see Green's *Short History*, chapter 3rd.

For Constance, Elinor, and Blanch, see Mrs. Jameson's *Characteristics of Women*, Strickland's *Queens of England.*

For Philip and Lewis and Blanch see Guizot's *History of France.*

As to the discrepancies between the incidents in *King John* and the actual order of historical events, see Hudson's *Life, Art, and Characters of Shakespeare*, Dowden's *Shakspere: His Mind and Art*, and the Introduction and Notes in the annotated and expurgated editions of *King John* for school and general use, by Rolfe, or Hudson, or Clark & Wright (Clarendon Press Series).

The Characters in themselves and by comparison:—

'Six full-length portraits of Kings of England have been left by Shakspere. These six fall into two groups of three each,—one group consisting of studies of kingly weakness, the other group of studies of kingly strength. In the one group stand King John, King Richard II., and King Henry VI., in the other, King Henry IV., King Henry V., and King Richard III. John is the royal criminal, weak in his criminality; Henry VI., is the royal saint, weak in his saintliness. The feebleness of Richard II. cannot be characterized in a word; he is a graceful, sentimental monarch.' In addition to these Kings mentioned, John may be compared, by way of contrast as to

deed, with Macbeth and Iago and Claudius (*Hamlet*), and, by way of contrast as to nature and being, with Brutus and Banquo. It is worth observation in passing that Mr. Green says of the real King John: 'The awful lesson of his life rests on the fact that it was no weak and indolent voluptuary, but the ablest and most ruthless of the Angevins, who lost Normandy, became the vassal of the Pope, and perished in a struggle of despair against English freedom.'

In comparison with the beautiful picture of childhood presented in Prince Arthur, see the two little Princes in *Richard III.;* Mamillius in *The Winter's Tale;* Macduff's son in *Macbeth*; and reminiscences of the Nurse as to Juliet's childhood in *Romeo and Juliet.*

In her maternal anguish and fury, Constance may be compared with the terrible figure of Margaret of Anjou in *3 Henry VI.* and *Richard III.*, and with Queen Elizabeth and the Duchess of York in the same plays; also with Queen Gertrude in *Hamlet*, with Hermione in *The Winter's Tale*, and with the exquisite motherhood of the daughter for her father of Cordelia in *King Lear.*

Faulconbridge is the English man whom Shakespeare loves and whom he portrays also in John Talbot, *1 Henry VI.*, in Banquo, (*Macbeth*), in Kent, (*King Lear*), and with most affection perhaps in the youth and manhood of Henry V.

For the interview between King John and Hubert (III., iii.), see Col. A. F. Rockwell's *Shakespeare's Life-Endings*, in SHAKESPEARIANA, for January, 1884.

Some famous pictures of the Age of King John have been given us by Sir Walter Scott, in his *The Betrothed, The Talisman, Ivanhoe*, (and his *Count Robert of Paris*, may be cited, though dealing with the eleventh century); by G. P. R. James, in *Philip Augustus;* by Lessing, in *Nathan the Wise*, (translated by Frothingham: see also Buchheim's admirable edition of this Play in the *Clarendon Press Series);* in the whole series of the *Robin Hood Ballads;* in *The Tale of Gamelyn*, who is sometimes identified with Will Scarlet; and, in consequence of the connection between *Gamelyn* and *As You Like It* (Cf. Skeat's *Gamelyn*), whoever chooses may imagine that Shakespeare meant 'Sherwood,' when he wrote 'Arden,' and that it was in Robin

Hood's forest that Rosalind protested so delightfully against having 'a doublet and hose in her disposition.' Scheffel, the German poet-novelist's quaint and interesting *Ekkehard* (Tauchnitz edition) may be mentioned here, since monks of the tenth century were much like their brothers of the twelfth.

For Contempory Learning, see Green's discussion of the Universities and the authorities cited by him, (*Short History*) remarks on the same subject, (Hallam's *Middle Ages*); also the *Intellectual Mission of the Saracens*, in the *Atlantic Monthly* for December, 1886.

For Contempory Literature, see, for English Literature, Green, chapter 3rd, and authorities cited there, also the hand-books on English Literature, Shaw, Arnold, Taine, (first chapters); Warton's *History of English Poetry;* Saintsbury's *French Literature;* Sismondi's *Literature of Southern Europe;* Ticknor's *Spanish Literature;* Southey's *Chronicle of the Cid;* Corneille's *Le Cid;* Lockhart's *Spanish Ballads.*

This is the time of the growth of the Arthurian legend, and of the *Nibelungenlied.* Cf. Green's *History;* Bayard Taylor's *Studies in German Literature,* (chapters 2d, 3rd, 4th); Malory's *Morte d'Arthur;* Tennyson's *Idylls of the King;* Bulwer's *King Arthur;* Longfellow's *Golden Legend;* Matthew Arnold's *Tristram and Iseult;* Morris's *Lovers of Gudrun* and *Sigurd the Volsung;* Dippold's translation of Geibel's *Brunhild* (which has a valuable introduction); Wagner's Operas, *Lohengrin, Tristan und Isolde,* and the *Nibelungen Trilogy.*

Wm. Taylor Thom.

[*To be continued.*]

Open Court.

That's a question; how shall we try it?
—*The Comedy of Errors*, V, i, 421.

In this I'll be impartial; be you judge
Of your own cause.
—*Measure for Measure*, V, i, 166.

'Civil as an orange.'
—*Much Ado*. II, i, 304.

AS I have said in my edition of the play (p. 133), the meaning of this passage is perhaps best illustrated by Cotgrave's definition of *aigre-douce* as a 'civile orange, or orange that is betweene sweet and sower.' Compare Nash, *Four Letters Confuted*, 1592: 'For the order of my life, it is as civil as an orange.' There is an obvious play upon *civil* and *Seville;* if, indeed, this use of the former word be not due to its resemblance to the latter. Hunter, in his school edition of *Much Ado* (published by the Longmans of London), explains *civil* here as 'plain,' and compares the use of the word as applied to dress. See *Tw. Night*, III, iv, 5, and *Rom. and Jul.*, III, ii, 10. But the word there is not equivalent to 'plain, homely,' as Hunter makes it, but rather to 'grave, sober,' that is, like civilian dress as distinguished from military dress, with its brighter colors and showy trappings.

Cambridge, Dec. 16, 1886. W. J. Rolfe.

To the Editor of Shakespeariana:

I owe you many apologies for my neglect to reply to your valued letters touching the alleged Bacon-cipher in the Shakespeare plays.

I realize that it will be of little use for me to repeat the statements I have already made so often, that the plays are cryptographic work; and that I have found the key to the cipher and am working out the

narrative. Those who did not believe my statements in the first instance are not likely to be convinced by any reiteration of them.

I do not wonder at the incredulity of the world. I should not myself believe in the existence of such a cipher if I had not the proofs of it constantly before me as I work. But I should as soon think that the arithmetical relations of the multiplication table were the result of accident, as that a continuous, coherent, grammatical and rhetorical narrative could grow, by chance, out of a given number, (say 740,) applied to the paging of the folio of 1623, with mathematical precision.

My work has been greatly delayed by political distractions, but I hope to get the copy into the hands of the printer this winter. In the meantime I cannot complain if the sceptical exercise their undoubted right to jest and sneer. It is true, as Bacon says, 'the end tries the man.' With great respect.

Very truly yours,

IGNATIUS DONNELLY.

Hastings, Minn., Nov. 13, 1886.

Shakespeare Societies.

> Such a holy witch
> That he enchants societies into him;
> Half all men's hearts are his. —*Cymbeline*, I, vi, 166.

NEW SHAKSPERE SOCIETY OF LONDON, November 12.—Mr. S. L. Lee, Hon. Treas., in the Chair. Mr. F. A. Marshall, read a paper *On the Effacement of Queen Catherine, Mother of Henry IV.* Mr. Marshall received the scanty records, concerning the Queen, from the death of King Henry V., to her own, including what was known of her private marriage with Owen Tudor, showing the bitterness of feeling aroused in England, by this mis-alliance—a feeling which probably forbade her presentment on the stage, except as an adjunct of the beloved King, and famous general, Henry V. The Chairman reminded the meeting of Pepy's visit to Westminister Abbey, where he saw the body of Queen Catherine, which had lain exposed to view, since the destruction of the old Lady Chapel, by Henry VII., pointing out that the body must have been thus exposed to public view in Shakespeare's time, and that such treatment of the body of a Queen, was probably the consequence of her degraded position in the popular estimate. Mr. Marshall also read a note *On the Earl of Warwick*, in *1 Henry VI.*, showing that the Warwick in this play, was Richard Beauchamp, the same as in *Henry V.*, not Richard Nevile, the Kingmaker; and a note on the date of *The Merchant of Venice*, summarizing the considerations which should guide us in fixing that date, which he himself held to be 1596.

NEW YORK SHAKESPEARE SOCIETY.—November meeting.—At the stated meeting of the Society, November 18th, the following resolutions were offered upon the death of Dr. C. M. Ingleby, who was an honorary member of the Society.

Resolved, That this Society is sensible of the great loss which Shakespearian study and literature has sustained in the death of Dr. Clement M. Ingleby, an honorary member of this Society, and one of the earliest benefactors of its library; and desires to record upon its minutes its appreciation of his great services and acquirements, his ripe judgment, and sterling counsels; and most of all his warm and generous courtesy toward those whose studies led them to differ with him as to details or items in the great field to the exploration and survey of which he devoted his life.

Resolved, That the Secretary be, and he hereby is, instructed to suitably convey to the surviving family of Dr. Ingleby a notice of this action of this Society.

The President took the floor to second the above resolutions, and spoke of Dr. Ingleby's long and most useful life; his contributions to science other than Shakespearian; his great reputation as a scholar; his earnest and prompt acceptance of the honorary membership tendered him by this Society, and his contributions to the library of many scarce and otherwise unobtainable works (which were actually the first donations from across the water which the library received). The last letter the President received from Dr. Ingleby announced his intention of searching in London for copies of certain works—which he had been unable to procure through the book-sellers—for forwarding to us; mentioned his failing health, and his unmixed interest in the proceedings of this, the first and only (so far as he had been advised) Shakespeare Society in the United States devoted to the publication of original matter. The resolutions were then adopted.

Mr. Morgan then read the paper of the evening, 'Queen Elizabeth's Share in *The Merry Wives of Windsor*.' Mr. Morgan argued that —although the tradition that Queen Elizabeth ordered this play to be written (with the accompaniments that it was to be completed in 'fourteen days,' and that its theme was to be 'Falstaff in Love'), seemed at first a part of the body of traditions concerning the dramatist which, in the electric light of modern research, was (in his opinion) very gently disappearing—yet there seemed to be considerable reason for believing this particular tradition. The Lord Chamberlain was the censor of plays then, as now. His directions were, constructively, the Queen's orders. Mr. Morgan then proceeded—from an examination of the several statutes and proclamations then in force

concerning stage plays, and from internal evidence (cited at considerable length)—to argue that there appeared to be sufficient reason for the issuance of just such a 'royal order' through the proper channel. Mr. Morgan believed that the 1602 quarto contained an imperfect report of the play prepared in obedience to such order; and he traced certain legal, statutory, and circumstantial influences in operation which—in the course of twenty-one years—resulted in the perfect and almost entirely different comedy which was printed in the first folio. The paper was accepted and ordered to be printed. The Hon. Thomas R. Snagge, one of the Justices of Her Majesty's Common Pleas, was elected an honorary member; and Hon. Alvey A. Adee, Assistant Secretary of State, Washington, D. C., and Mr. William H. Fleming, of New York City, were elected as members; after which the Society adjourned.

The Drama.

Betwixt mine eye and heart a league is took,
And each doth good turns now unto the other.

—Sonnet XLVII.

MR. WILSON BARRETT'S HAMLET—The lights are lowered and a sudden shadow falls upon the rustling, chattering audience. Then a solemn-toned bell tolling out twelve, leisurely strokes behind the curtain, seems to give voice to a stirring premonition of that impending tragedy in Shakespeare's Denmark which for two hours or so, shall displace the various pre-occupations of the current day: and the susceptible auditor has prepared in his mind's eye an outline of the scene he now looks upon. The narrow entrance-way with the portcullis up, the platform, the low boundary wall, over which theatrical moonlight is suffused, cold and ghostly—the touch of unreality doubly effective here—and at the left, the iron-bound door of the fortress of Elsinore.

The watchman, who stands dimly descried in the gloom before the Castle, hears suddenly the voice of a man calling from the entrance, opposite, 'Who's there!' The scene so far has helped to betoken vividly the oncoming of the tragedy. But this stealthy question deserved a more apt return. The startled sentinel, being first accosted who should first accost, should reply with emphasis, 'Nay, answer *me*,' instead of the unpointed rejoinder given. That it is 'bitter cold' and he is 'sick at heart,' as he says, that is all in keeping with one's instinctive forebodings. And one may find oneself vaguely anxious, as Bernardo seems to be, who has come so carefully upon his hour, lest Francisco should not get away and get to bed before some expected, dreaded thing shall appear of which it is not well too many Danes should know. The entrance of Horatio and Marcellus brings relief and advance at once to the imagination touching the 'dreaded sight twice seen of us,' which Marcellus describes.

Horatio's 'Tush! Tush! 'twill not appear,' is as reassuring as whistling to keep the courage up, and only the final appearance of a palpable ghost who has the hard task of frightening a nineteenth century audience dispels the anticipated thrill. Yet, even now, if Horatio only would be harrowed 'with fear and wonder,' then might the apparition awaken a responsive tremor by the vicarious qualms of the masterly actor; but Mr. Fulton's skill has not so quick a touch of nature, and the ghost is gone, vanishing visibly in the flies on the right. Still, without being utterly ridiculous as Stage ghosts have been known to be.

* * *

The contrasting brilliancy of the scene on which the curtain next rises suggests an unsound glitter. The flourishing gaudiness of the Court of the Ghost's successor is shown grouped about the high, gilded chairs of the plausible King and his purring Queen. And back in the centre of the group, within the noble room whose wide, round arches are hung with motley-colored arras, stands watching them a peculiarly graceful young man in black velvet doublet, a loose-gathered, wide-necked white shirt and black silk hose. He makes the one patch of solemn suiting in the midst of the many glancing colors. And his disdainful eyes speak their protest before his clear, melodious voice answers wearily the King's appeal to 'my Cousin Hamlet and my son,' with his first words,—'A little more than *kin* and *less* than kind.'

His absolute isolation from the rest of the people about him, and his ready suspicion of them, is the note on which Mr. Wilson Barrett lays the accent here and elsewhere throughout the play. His own enthusiasm of loyalty is too much that of a young man freshly touched by sorrow, to be calmly controlled and persistent. It is rather on the alert for occasions of offence, and with each opportunity the King gives him during the course of his false-hearted, philosophic phrases on the duty of resignation to so common a theme as 'death of fathers,' it seems to be with some difficulty restrained. The quivering muscles of his lips and cheeks, the involuntary twitching of the brows, the often unveiled keenness of his glance, and the bitter-

sweetness of his replies to his mother,—'*Seems*, Madam! Nay, it *is: I know not seems*,' and 'I shall in all my best obey you, Madam,'—(this, however, being given without the special stress which Fechter laid upon the *you*) all these points of his demeanor indicate a conception of Hamlet, earnest, refined, studied from what he would call, doubtless, a common-sense point of view, original and attractive, yet not pitched to so high a tone of heroism as it would be—so many must think—if the sensitive emotions of the noble youth were shown to be more held in check by that no less sensitive intelligence of his, which, when a moment after, it is left to itself to sum up the case as to his father's death and his mother's marriage, declaring in the first famous soliloquy, that 'it is not, nor it cannot come to good,' yet also it adds, 'But break my heart, for I must hold my tongue.' But in the soliloquy itself there was room for more heart-break. When Hamlet is alone, caution may go off guard, and he may give loose rein to both grief and indignation, and the slight disappointment one may be conscious of, so far in the progress of the play, may be attributed to nothing more than an obtrusion of over-gesturing, at first, and a lack of abandonment to the war of tears and wrath that must have broken restraint when he was left alone. To keep and yet show reserve force on fit occasion, that is the high-water mark of genius, which this Hamlet's skill, admirable as it is, has not freely and easily attained.

* * *

On the entrance of Horatio and his companions of the watch, Hamlet is the young student prince again. His unaffected pleasure in seeing Horatio, his affectionate rebuke, when Horatio declares himself 'your poor servant ever'—'Sir, my good *friend* I'll change *that* name with you,' the fresh remembered touch of woe that smites him when Horatio says he came to Elsinore 'to see your father's funeral'; and Hamlet returns bitterly, 'I think it was to see my *mother's wedding*,' the swift and vehement 'thrift, thrift, Horatio: the funeral-baked meats did coldly furnish forth the marriage tables,' the earnest exclamation, 'would I had met my dearest foe in heaven, ere I had ever seen that day, Horatio;' the sudden change of voice and manner, as

gazing intently in front of him, his hand uplifted, he adds slowly: 'my father! methinks I see my father;'—all these traits were expressed with admirable naturalness. Horatio's startled interjection, he having just seen what he had seen, and now beholding Hamlet stand with eyes bent on vacancy, 'Oh, where my Lord!' is met easily,with a calm glance and the explanation, 'In my mind's eye, Horatio.' But at Horatio's saying, 'my Lord, I think I saw him yesternight'; Hamlet making the reply, 'Saw, who!' on the instant starts and shows great perturbation and readiness to believe. Here something like Irving's preoccupation—not yet being aware of what is meant, nor apt for so strange a story, till Horatio declares he means, 'the King, your father!'—must seem a better graded and more natural overture to the sequent revelation. 'Then, crying aloud with an explosive terror, 'For God's love, let me hear,' Barrett sinks in a chair, gasping with fear, and leaning out on the arm and holding his starting eyes on Horatio, he follows with the utmost susceptibility every detail of Horatio's story. 'Did *you* not *speak* to it?' then he asks. Kemble and Henderson, we are told, both put this question with tenderness and emphasis, to Horatio especially; 'Did *you* not speak to it.' And had we not Dr. Johnson's strong voice for it,— 'Of course the 'you' should be strongly marked: I told Garrick so long since, but Davy never could see it,'—the point of the question would seem to be shown best by such emphasis, for Horatio has just said that Marcellus and Bernardo, when they twice saw the ghost, 'bestilled almost to jelly with the act of fear,' stood 'dumb and spake not to him;' and then goes on to tell how he, Horatio, having been informed of this, 'in dreadful secrecy,' had kept the watch with them, had seen the apparition, and could certify 'each word made true and good.' Upon this Hamlet would naturally put his leading question. The sentinels had not dared to address it during two interviews, had not his friend Horatio, when he came to see it, dared to ask the poor ghost's will? It would fall in so well with Mr. Barrett's evident intention to personate Hamlet as suspicious of all the subservient trucklers about him, and alone sure of the love he craved in the honest Horatio, that this little touch seems to deserve his appropriation.

The pertinent questions Hamlet afterward puts, show a forboding mind, and yet one not to be cheaply convinced; and when he hears the ghost was armed from head to foot, he concludes rather than asks, 'Then saw you not his face!' But Horatio tells him he 'wore his beaver up,' looked 'more in sorrow than in anger,' was pale, and kept his eyes upon him, and then, Hamlet seems to be overpowered with the awful thought of what that constant gaze might mean to him, and cries out, 'I would I had been there!' When Horatio answers, 'It would have much amazed you,' Hamlet returns casually, 'Very like,' —and then significantly and slowly, as if at last concluding the whole story to be most true and probable to his vague suspicions, he adds, '*Very like!*' His resolution, himself to 'watch to night,' is spoken with dread as well as eagerness.

* * *

The prosperous, easy-minded members of the house of Polonius, holding conventionally wise dialogues in the next scene afford the relief of commonplace, and a change almost grimly ironical in its inner effect; for the caution which the pompous courtier, Polonius, and the brave, sap-gallant Laertes give the pretty, wide-eyed, frail Ophelia against the love of Lord Hamlet, is the first step involving this respectable, fatuous family in affairs too large and deep for them, destined infallibly to overwhelm them. But meanwhile they make a pretty family picture, the dashing Laertes kneels to receive his silver-haired father's admonition, and the pink-robed maiden, with the baby face set in a glory of pale golden hair, leans over him toying with his curls and returning the little caresses and laughing by-play, with which her brother consoles the tedium of the patriarch's harangue.

Then, on Laertes' departure the resistless current of the tragedy is loosed again by so slight a means as this; no sooner does her brother go, bidding her remember his caution than on top of her assurance to him that it is in her memory locked, and that he himself should keep the key of it, when her father asks what it is, she tells him, half from docility, half from fright, and shows how safe a key-keeper she is. It is a small turning-point, not often perceived at its

worth, that is always noticeable enough to eyes on the look-out for the dramatic mechanism of the play, that Ophelia, no less than Polonius, pulls the strings of her own luckless fate in subserviently, timidly yielding to the apparent and easy duty, instead of holding to the deeper and harder truth. Polonius is faithful to the powers that be, though such loyalty implies dirty work, Ophelia is dutiful to her father, though such obedience implies treachery to love, and is bitterly fruitful of doubt and disaffection, in that dark hour when most her lover needed trust and forbearing sympathy. Laertes belongs to the same shallow-minded, time-serving group, whose ignoble martyrdom it must be, to hedge about a king who will use the pitiful fates of its members to bolster up his usurped rights.

These subtile relations of the house of Polonius with Claudius, with Gertrude, and with Hamlet, and with the Royal Ghost, whose revenge is satisfied finally through the interaction of these relations, is shown clearly in the course of Mr. Wilson Barrett's Hamlet. And Miss Eastlake's Ophelia is no less praiseworthy in this. It is not the motiveless emptiness too often seen on the stage, which only aims to excite admiration for its prettiness, and pity for its luckless innocence, but an Ophelia acting, as Shakespeare made her act, on the dramatic result, and thus acting not only through the hard fate of her pre-relations with Hamlet—a point Mlle. Bernhardt brought to the fore—but through the uncomprehending weakness of her own nerveless choice. At the end of this first scene with Polonius, Miss Eastlake distinctly shows her conception of the action she thought due, in the prominence she gave the fatal, tearful words of the poor, troubled, little soul who sobs out at the close of her father's hard lecture, 'I shall obey, my Lord!'

* * *

In the second Ghost scene Mr. Barrett did not scare us by his own horror as Fielding says Garrick scared Partridge. Partridge could see nothing appalling in the Ghost itself, but he 'gave that credit to Garrick,' he had denied other assurance that this apparition was a real ghost, and 'fell into such a violent fit of trembling that his knees knocked against each other,' declaring, 'Nay, you may call me a

coward if you will, but if that little man there on the stage is not frightened then I never saw any man frightened in my life.'

Now, there may not be many Partridges in a modern audience. It was evident, however, that Mr. Barrett meant to seem to be frightened himself, and though his fright was not powerful 'so horridly to shake our dispositions,' it did not fail to be impressive. It was a difficult task. To be explosive and yet fail to stun, to utter the great Oh's! that Mr. Barrett uttered at the first appearance of the Ghost, (and afterward on the ramparts at the words 'Mark me,') to kneel and cower, with outstretched trembling fingers, and yet to question horror-stricken, to start, and stop, gasping, and yet to resolve, fearfully, against the restraint of Horatio and Marcellus,—though he drew no sword against them, as the usual stage custom is, an act of violence which might serve to nerve the hard resolve — to break away and follow, to lift his cloak and veil his eyes as though the hideous sight were more than could be borne, and yet to follow the dread wafture of the Ghost to 'more removed ground,' to falter and follow slowly, yet steadily; to aim thus at the difficult effect of inducing abject terror by sympathy, and yet, though not reaching this, still not to belittle the part, which must be reverential, to do this Mr. Barrett must have almost reached his object.

* * *

Hamlet's vehemently outpoured speech when the Ghost disappears with the words 'Adieu! Adieu! Hamlet, remember me!' indicates the awful restraint he has felt during its presence, and the awe, worn of its edge, turns to the staccato of a giddy relief, as with a change of manner and great swiftness and lightness of tone, he says, 'Oh, villain, villain! smiling, damned villain!'

Solemnly again he repeats the Ghost's farewell words, and with the voices of Horatio and Marcellus calling up to him, already in his ears, he finishes his resolution with 'So be it!' seeming utterly absorbed, before turning to earthly companionship again, he summons them with 'Hillo! ho, ho, boy! Come.' He has recovered himself, is self-possessed, guarded, and though inclined, evidently, when he turns to Horatio exclaiming 'Yes, by St. Patrick, but there

is, Horatio, and *much* offence, too,' to tell him more, as Marcellus approaches, he turns it off and only asks that they shall swear they never will make known what they have seen. But as the Ghost underneath repeats 'Swear!' a sudden return of nervousness strikes him. Recovering during the speech to Horatio, he resumes a princely command of the situation, and with his hand on the cross hilt of his sword adjures the 'perturbed spirit' and completes the oath. A final effective touch he gives when starting to go in, again fear seems to strike him, and reaching out his hands for human, earthly touch to Horatio and to Marcellus he cries, 'Come, let's go *together*.'

* * *

Henceforth Hamlet's part is taken, as Mr. Barrett shows it, to 'remember' and to lie in wait for opportunity. The very youthful Hamlet he pictures has never lacked intelligence and princeliness; now both qualities are forced into further blossom, and his intuitions direct his thoughts with striking alertness and accuracy. He divines by the help of one unerring glance at the composed faces of Guildenstern and Rosencrantz, and by the token of the lockets of Claudius they wear on their breasts, that they do not deserve the warm welcome he is beginning to give them. In silence and with searching looks he leads them to uncover their mission, explains to them afterward with an almost friendly frankness, most naturally convincing, that he is 'but mad nor' nor'-west,' and proves it in all that he says whenever 'the wind is southerly.' Before the players leave, whose coming Guildenstern and Rosencrantz announced, his nimble brain running from 'the slaughter of Priam,' which he bids the first player speak, to his own royal father's murder, the device of the play is already in his mind, and bidding all to go but the chief player, he has arranged for the *Murder of Gonzago* and the dozen or sixteen lines to be inserted in it. And the reasonable proof he seeks to ground upon its ability to 'catch the conscience of the king' is the thing he proceeds to set his perturbed but masterly brain about.

* * *

Polonius's small counterplot, to show the King that it is the 'affliction of his love' Hamlet suffers for, goes on very palpably.

After the famous soliloquy, which was given with disappointing tameness, at the words 'Soft you now! The fair Ophelia!' Hamlet starts up with pleasure, as though he had forgotten his vow to put away all 'trivial fond records,' and then remembering his negligence of her of late, he pleads—

> 'Nymph in thy orisons
> Be all MY *sins* remembered!'.

When Ophelia rejoins with her polite little question, it is as though he detected some new veil between them, there is a long pause, and he gazes at her steadfastly as though he would be surer of her if he could, then replies that he is 'well, well, well,' as one would say, 'yet am I ill! ill! ill! if I dared tell you how, or you could see.' And when she insists on giving him back his gifts, and says with genuine affliction. 'Rich gifts wax poor when givers prove unkind,' he is moved to go to her, gazes tenderly at her, and then, as with open hands extended he is about to speak, his quick eye catches a slight stirring of the arras where Polonius and the King are watching, and his whole manner changes and hardens, reaching out, he places his hand upon her head, and makes her look up in his face while he asks sternly, 'Are you honest?' and concludes bitterly that the time had now given him 'proof' that 'the power of beauty will sooner transform honesty,' than 'the force of honesty translate beauty into his likeness.' His admission, 'I did love you once,' in his next breath he tells her she should not have believed, and then directly cries out, 'I loved you! —— *not.*'

Then when he accuses himself 'of such things, that it were better (his) mother had not borne' him, he darts the word 'revengeful,' at the arras with direct significance, and ends his tirade with the sudden, searching inquiry, 'Where's your father?' And when Ophelia lies dutifully, 'at home, my lord,' Hamlet hurls another sharp speech at the arras, 'Let the doors be shut upon him, so he play the fool nowhere but in's own house,' and rushes out to the open garden, from thence returning to heap upon Ophelia, and no less upon his mother, who is in his thoughts evidently, on these two weak, erring, women, he has known, the bitter taunts of a tortured heart.

The stage business before the play scene, the afternoon out-of-doors scenes, Hamlet's address to the Players, and his unfolding of his scheme to Horatio, the passing in and out of gay groups of people going to the play, all this is well designed to bring us again from the world in Hamlet, to the careless outside world of Denmark, and to carry thought forward to the second moon-lit evening, in the castle grounds, when before the assembled court, Hamlet's purpose works, and the King is 'frighted with false fire.' After the trusty Horatio and Hamlet have compared notes, from this brief interlude on, Hamlet is thenceforth subject to, and is suspicious of assiduous watch and ward, not on account of his alleged madness, but his craft. If the play has unveiled the King, it has also unveiled Hamlet to the King. This, Hamlet knows, none better. Henceforth, he is a man in peril, and his wits sharpen again for the last struggle. One of the most effective bits of silent acting, Mr. Barrett gives, when, after dismissing his watchers, and sending back Polonius, who has brought him his mother's message to come to her, left alone in the deserted garden, he looks cautiously around him everywhere, whips out his sword, runs it ahead of him in the shadows of the porch he must pass through, looks back and around again, and then with naked blade drawn, goes on to meet his mother.

* * *

In the scene in the Queen's chamber, Mr. Barrett take his highest position. Determined 'to speak daggers, but use none,' his steady purpose, 'to be cruel only to be kind,' commends itself at last, by its convincing earnestness, to the unhappy Queen, who sees her fault, and even seems moved to unburden her degree of guilt, when Hamlet's delicate spirit waiving so unfilial an office, says '*Confess* yourself to HEAVEN,' and, dares make her a trusted partner of his intentions in continuing, '*Repent* what's *past, avoid* what *is* to COME,' at this word laying his hand significantly upon his sword. Again he tells her that when she is desirous to be blest, he'll '*blessing* beg of *her*.' Then turning to the body of the spying Polonius, he has thrust through mistaking him for better prey, he says, 'for this same lord, I *do* REPENT! but Heaven hath pleased it so, to *punish* ME with

this, and THIS with *me*, that I must be their scourge and minister.' He continues lamenting, 'and I will *answer well*, the death I gave him,' implying thus, that through Ophelia will he be thus afflicted, and through the trouble to which this is the prologue. After this almost reconciliation, the o'er strained heart of Hamlet, as he stands to say, 'good-night,' over the slain body of Ophelia's father, breaks into uncontrollable sobs.

The King entering, finds in Polonius's death, new cause of alarm, new excuse for further measures against the suspected Hamlet, and when re-calling the young prince, he returns cool and defiant, who had gone out a moment before broken and weeping, the anti-climax reached is excellent. The next effect is doubtful. Seeming to see that not yet may he attack the person of his hated uncle, his eye lights upon the picture of the King, which he has used before in his interview with his mother, and which he has thrown upon the floor, and he darts at it and stamps upon it. A childish bit of vengeance, it may be objected, which does not commend itself to a second thought.

When the King asks 'where is Polonius,' Hamlet tells him lightly: 'In Heaven, send thither and see.' Then adds deliberately and with the fiercest boldness,' 'if your messenger find him not there, seek him in the *other place* YOURSELF.' Claudius rushes toward him at this, then Hamlet suddenly turns before his eyes, the picture he wears, on the chain around his neck, of the murdered King, and his guilty successor sinks back at sight of it like a cowed beast.

But the King's dislike has prepared a safer course, and Hamlet realizes the strength of Claudius, when he tells him he must prepare for England. 'For England!' exclaims Hamlet, looks from the hated King to the guards that await him at the door, and then accepting the inevitable with the manifest intention to turn even this to his own ends if he can, and as he does, he returns calmly, 'good.'

* * *

The stage business and the scenery settings of Mr. Barrett's presentation, are in a thousand points skillful and good; but it is a weary time when Hamlet himself is not on the boards, and when the

closing complications of the tragedy are left to the clumsy rendering of the inadequate company. Those in the audience, who saw the play as it was brought out in London, in 1884, tried to remember whether it seemed so dreary then. Without the help of an old Princess's Theatre programme, the round face of the second grave-digger may be recognized, otherwise it appears there are on the present list of actors, but two or three of the old company, and these have changed their parts.

However, Miss Eastlake's utterly abandoned acting of the part of the witless Ophelia, fascinates all attention and fills the stage with prettiness and charm for a while during Hamlet's absence. When he comes back again, in the grave-yard scene, he has lost the fiery command he had of the preceding situations, and the church-yard mood of meditative calm, bristling with fanciful intelligence, he wears somewhat blankly. From thence he leaps short of the other side required, the pathos and extravagance of his grief over Ophelia and his war of words with Laertes. And in the interview with Osric, he lacks the light and playing touch of a prince enjoying his own ironical mastery of the dialogue, and instead he does that 'waterfly,' the honor of being in earnest, stern, and suspicious.

* * *

The last scene, the fencing match, in the castle gardens, is made especially notable by its picturesque grouping, the skill of the fencing itself, and the melo-dramatic effectiveness of Hamlet's death. The rounded grace of Mr. Barrett's posturing is peculiarly pleasing. The eye is readily satisfied with what he does, though the ear may quarrel with the lack of due modulation and accent. But when, having at last swooped to his revenge, he sinks, stricken with the poison, in Horatio's arms, his fumbling fingers searching at his breast for what Horatio guesses, finds, and lifts before his eyes—his father's picture—then the dying face lights up with the fine content of loyal love, and the end is sweet and fit.

C. P.

FOREIGN NOTES.

THE great Shakespearian actress, Mme. Tokai (Rosa Labor Falvi), wife of the well-known novelist, Tokai, died the 21st of November, at the age of sixty-five years. She was one of the best women tragedians on the European stage, and one of the first members and patrons of the Hungarian National Theatre. Though her representations of Gertrude, Lady Macbeth, Constance, and other heroines, Shakespeare became a favorite dramatist of her passionate countrymen, who flocked to admire her bold naturalism. Laube, the late director of the Vienna Burgtheater, said about twenty years ago, that her talent was superior to that of Mme. Restori, or of Mme. Janauschek.

Next spring the German Hamlet, Adolf Sonnenthal, probably will take a short trip to America.

Ernst Possart plays his series of Shakespearian intriguers with great success in Holland.

Since the 20th of Sept., 1862, *The Winter's Tale* was performed sixty times at the Vienna Burgtheater.

A Midsummer Night's Dream will be played several times during the season at the National Theater, in Munich; the favorite Bavarian comedian, Hofpaur, as Moonshine, and Frau Ramlo, as Puck.

Verdi is at present in Milan, and attends the rehearsals of his new opera, *Othello*, which will be performed at the Scala next February.

Charleroi, Dec., 1886. H.

Reviews.

Observations,
Which with experimental seal doth warrant
The tenour of my book.
—*Much Ado About Nothing*, IV, i, 167.

IN the sixth edition of his *Outlines of the Life of Shakespeare** Mr. J. O. Halliwell-Phillipps reaches what almost would seem the ultimate aim of his extended studies in Shakespeare biography. It is less than a year since the splendid fifth edition of this book was issued, and we now have to speak of a new edition, this time in two large volumes, each almost the size of the last one.

Of the merits of this work it is not our intention to speak. They are too well known, and Mr. Halliwell-Phillipps is too deeply versed in the intricacies of his subject to need comment or commendation in these pages. But some new matter has been added, some hitherto inaccessible to the general student, which should not be passed without notice. The narrative, the *Outlines* proper, remains substantially the same as in the earlier editions, but this portion of the book is enriched with a number of new and valuable illustrations and facsimiles. It is in the Appendices that the greater part of the additions have been made. This is especially the case with the appendix on 'Shakespeare's Neighbours,' in which some new remarks on Julius Shaw are introduced, and in 'The History of New Place,' which has been greatly enlarged, and is, in fact a careful condensation of the author's folio *History of New Place*. In this connection Mr. Halliwell-Phillipps writes:—

During the interval which has elapsed [since the folio work was published] I have more than once re-studied the whole of the evidences, cor-

* *Outlines of the Life of Shakespeare*. By J. O. Halliwell-Phillipps. Sixth Edition. London: Longmans & Co. 1886.

recting in this way several important oversights and errors of judgment. The latter have been found to be most conspicuous in those portions which relate to the brick and stone vestiges, and amongst these misconceptions must be specially noticed the attribution of an impost of the former article to the earlier Cloptonian period, the ground-plan of the new house rendering it altogether impossible that it could have belonged to the ancient structure.

All of the former Appendices are reproduced and a number of new ones added. The identification of John Shakespeare, a corvizer or shoemaker, as distinct from John Shakespeare, the poet's father, is discussed at length, and a very extensive appendix, and one filled with valuable information, on the poet's father himself is inserted later. In this appendix the author has collected every definite particular concerning John Shakespeare, that has come within his reach, and this matter fills thirty-two pages A brief appendix on the 'Ancestral Families' is also added, as are a number of documents relating to the Snitterfield and Asbies estate. Two appendices on the Hathaway families are given, one consisting simply of transcription of documents, and the other of a careful arrangement of all the ascertained facts relating to Anne Hathaway. Mr. Halliwell-Phillipps does not venture to assert positively as to her family but remarks:—

> The oft-repeated notion that they [her parents] resided at Luddington may be summarily dismissed, there not being the faintest shadow of evidence in its favor, while the so-called tradition that her marriage took place in that hamlet is, unquestionably, a modern invention. But the more favorite, as well as the more plausible, theory is that they were inhabitants of Shottery, and although the reasons that are given in support of this latter theory are undoubtedly equivocal, they are yet of sufficient importance to justify a predilection in its favor. Vol. ii, 183.

Finally, it may be noted that the Illustrative Notes have been increased from 305 to 367.

The publications of Mr. Halliwell-Phillipps are usually so accurate that an error, when it occurs, may be commented on without detriment to the author. A very singular one is to be found in the second edition at page 97, the matter of which is not continuous with that on page 96, but which consists of new material which seems to have been inserted in the old appendix without being put in its proper place. Page 98, is continuous with page 96. It is a curious but trifling error.

Literary Notes.

When comes your book forth?
Upon the heels of my presentment, sir.
—*Timon of Athens, I, i, 26.*

STUDIES IN ENGLISH LITERATURE, published by Van Antwerp, Bragg & Co., Cincinnati and New York, will be found an excellently planned hand-book of the origin and development of English Literary Art through its five classic masters and moulders, Chaucer, Spenser, Shakespeare, Bacon, and Milton. The author, M. W. Smith, A.M., Teacher of English Literature in the Hughes High School of Cincinnati, through his own practical experience, has known how to make his work meet the needs of teachers and students in High School class-rooms. He gives an attractive narrative, burdened yet not clogged with the necessary facts and details, offering explanations of words and allusions in the texts given, some judicious critical references and suggestions for calling out class interest and discussion, yet without yielding so far to the pedagogical tendency of the time toward making study mechanically easy and amusing as to break up and belittle the great organic whole of English Literature. Prof. Smith's guiding idea, as he indicates in his work as well as in his preface, has been that the wonderful collocation of arousing influences in the formative period of modern English and in Elizabethan times,—the study and translation of the Greek and Latin classics, the printing of books in large numbers, the discoveries of new lands and new peoples, the great political and religious movements,—imparted such inspiring vigor to thought and such enduring greatness to its expression that without familiarity with its classics an intelligent appreciation of the greatest recent writers is impossible. In the 427 pages which make up his book, after a brief introduction relating to the early Anglo-Saxon Literature, he has chosen to put before the

student the prologue to the *Canterbury Tales,* the first five cantos of the *Fairie Queen*, *The Merchant of Venice*, Bacon's essays on *Riches, Youth and Age, Beauty, Studies,* and *The Vicissitudes of Things*, and Milton's *Comus*, with the idea of grounding him in the best English literature and training that literary taste and critical faculty which will qualify him for any subsequent literary study he may undertake. This plan, in its avoidance of the ordinary, superficial, familiar-quotation system of selection cannot be too strongly commended. Each author is allowed thus to teach his own lesson through a work perfect of its limbs and absolute in its numbers as it was conceived. The interpreter only adds for the better understanding of him a brief sketch of his life and characteristics and of a few of his contemporaries who exercised on him, or on his age, an important influence, and sets the whole in its proportionate place, in order to give a liberal idea of the growth and development of English Literature. For example, the chapter including *The Merchant of Venice* begins with an account of the Early English Drama and the Stage; of Shakespeare's Foreign and English Contemporaries; and more particularly of Greene, Marlowe, Lilly, Beaumont and Fletcher, and Ben Jonson. And the main facts of Shakespeare's own life and position, the dates of his works, etc., precede the study of the chosen play, and verbal and miscellaneous references and others as to the poet's thought and style, with analytical characterization of the principal characters suggest opportunities for class discussion. Some of these are given in the present number of this magazine with the permission of the author, as offering some service in the consideration of *The Merchant of Venice.*

Papers of N. Y. Shakespeare Society, Nos. 5 and 6. New York, 1886. Price $1.00. Time in the Play of Hamlet, by Edward P. Vining, of Chicago and *Once Used Words in Shakespeare*, by Prof James Davie Butler, of Madison, with Mr. Halliwell-Phillipps's letter on the Shakespeare Society of London, make up the last issue of the Shakespeare Society's publications. No. 7, the next issue, will be: Prof. Price's paper on *Shakespearian Prosody.* At the January meeting of the Society W. J. Rolfe will read a paper, promising especial interest.

Shakespeare's Sonnets: Some New Inferences from Old Facts, is the title. Work on the *Bankside Shakespeare,* the *edition de luxe,* of the dramatist, to be issued by Houghton, Mifflin & Co., under the auspices of the New York Shakespeare Society, is being pushed so far as the careful proof-reading needed, and promised, will allow. The assignment of the editorial supervision has been made as follows:—I, *Merry Wives of Windsor,* Appleton Morgan; II, *Taming of the Shrew,* Albert R. Frey; III, *Love's Labour's Lost,* Thomas R. Price; IV, *Lear,* Alvey A. Adee; V, *Hamlet,* E. P. Vining; VI, *Titus Andronicus,* Appleton Morgan; VII, *2 Henry VI.,* (*Contention*), *3 Henry VI,* (*True Trag.,*) Henry Paine Stokes.

Professor Hiram Corson, of the Cornell University, will lecture on Shakespeare to the students of the Senior Class, throughout the winter and spring terms, giving about forty lectures during the course. The Professor's winter work opens busily. Having seen his book on Browning through the press, he is now engaged in putting into shape a series of lectures on English Verse, in substance, the same as those he delivered four years ago at the Johns-Hopkins University. Considerable space is devoted to the development of Shakespeare's verse from the metre-bound form to that form of blank verse which the Poet finally reached, and, which is in complete subjection to the dramatic movement as exemplified in the second scene, of the first act of *The Tempest.* Marlowe's verse, also, is considered. The volume will be published, under the title, *A Primer of the Æsthetics of English Verse,* by Heath & Co., of Boston. Heath & Co., published also, Prof. Corson's book on Browning, which they have found meets the approval it deserves from the literary public. It has sold rapidly, and they are already thinking of a second edition.

Miscellany.

To knit again
This scattered corn into one mutual sheaf.
—*Titus Andronicus*, V, iii, 70.

HAMLET'S AGE:— 'Berawne' a correspondent in *Warwickshire Notes and Shakespearana*, of Oct. 1st., calls to mind the supposition that the original of Hamlet's father was Horwendillus, King of Jutland, and father of the prince, Amlettus. The Queen, Gerutha, was the daughter of Ruric, the King of Denmark, whilst her second husband was Fengo, or Freggo, the brother of Horwendillus. He adds 'there seems to be little doubt that Shakespeare's model for his Hamlet was Sir Philip Sidney, whilst his Corambis (changed afterwards to Polonius) was Lord Burleigh, and his son and daughter, Laertes and Ophelia. Some other of the characters may also be identified with prominent men living when Shakespeare wrote his first *Hamlet* for the stage (the original play never printed) probably soon after Sir Philip Sidney's death, at the age of 32, and possibly Shakespeare may have had some idea of this age in roughly fixing Hamlet's age at 30, as he did in his revised version of 1604. If it could be proved that he worked upon living characters it would go far to settle the early date of the first *Hamlet*, as this was certainly his usual plan in his earlier works.'

In a later issue of the Stratford-on-Avon *Herald* (Oct. 22d.) another correspondent 'Nym' apropos of this 'notes the coincidence that Sir Philip died the same year Shakespeare went to London. This I think, would make a very great impression on the mind of the young poet, and if it could be conclusively proved that he made the illustrious young soldier his model for Hamlet, it would be a very weighty argument for definitely fixing his age. I don't know upon what authority this generally-accepted theory is based, and should be very grateful to 'Berowne' if he would give a few more particulars on the subject.

In a controversy that arose a short time ago between Mr. Wilson Barrett and Mr. Van Wart with reference to the former's conception of the characters, Mr. Barrett wrote to the papers, (See Dec. SHAKESPEARIANA, p. 584) saying that in the earliest edition of the play Yorick's death was stated to have occurred only a dozen years previously, and the date had been altered to twenty-three years, by Burbage, who was 'fat and scant of breath,' to suit his own age and stature. Now, I have had the good fortune to see the two earliest editions of *Hamlet*, the one published in 1605, and republished, with corrections, in 1606, and I find they both have the same statement. "Here's a skull now hath lain i' the earth three and twenty years. This same skull, sir, was Yorick's, the king's jester." I am surprised no one has taken the trouble to look up the old editions and put Mr. Barrett right.'

But reference to the earlier quarto of 1603 will show that Mr. Barrett is perfectly correct.

THE EARLIEST AMERICAN MENTION OF SHAKESPEARE:—What is the earliest notice of Shakespeare in any American book or Correspondence? Is he referred to by any New England Puritan writer?

Have any of the works of the "Immortal Bard" been found in any New England inventories of books on Probate records?

J. Q. A., NATIC, R. I.

The earliest known allusion to Shakespeare in any American publication that I have seen, was in the *New England Courant*, published at Boston, Mass., July 2, 1722, when that paper was published by James Franklin, with assistance from his brother Benjamin, who was a contributor to the *Courant* although at first incognito. The allusion to the great dramatist was contained in a list of authors whose works were recommended to the student.

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Antony and Cleopatra, V, i. 86.

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